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## AMERICAN ART NEWS

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act,  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.

Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.

Publishers

15-17 East 40th Street

Tel. 7180 Murray Hill

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## SUBSCRIPTION RATES

YEAR, IN ADVANCE	\$3.00
Canada	3.35
Foreign Countries	3.75
Single Copies	.10

WHERE ART NEWS MAY BE  
OBTAINED IN NEW YORK

Brentano's - Fifth Ave. and 27th St.  
Powell's Art Gallery - 983 Sixth Ave.

## WASHINGTON

Brentano's - F and 12th Streets

## MONTREAL

Milloy's Book Store, 241 St. Catherine St. W.

Chapman - 190 Peel St.

## LONDON

Art News Office - 17 Old Burlington St.

Bottom, News Agent,

32 Duke St., St. James, S. W.

## PARIS

Chaine & Simonson - 19 Rue Caumartin

Vol. XVII New York, February 8, 1919 No. 18

## ART AND BOOK SALE CATA-

## LOGS—The American Art News, in

connection with its Bureau of Expertis-

ing and Valuation, can furnish catalogs

of all important art and book sales,

with names of buyers and prices, at

small charge for time and labor of

writing up and cost of catalog when

such are de luxe and illustrated.

## APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in

art or literary property but deals with

the dealer and to the advantage of both

owner and dealer. Our Bureau of "Ex-

pertising and Appraisal" has conducted

some most important appraisals. We

are frequently called upon to pass

upon the value of art works for col-

lectors and estates, for the purpose of

insurance, sale, or more especially, to

determine whether prior appraisals

made to fix the amount due under the

inheritance or death taxes are just and

correct ones—and often find that

such former appraisals have been made

by persons not qualified by experience

or knowledge of art quality or market

values, with resultant deception and

often overpayments of taxes, etc.

## THE BURLINGTON MAGAZINE

"The Annunciation," an unpublished

Flemish primitive, is reproduced as the

frontispiece of the January number of

the Burlington and is ably described

by Tancred Borenius. A paper by

O. M. Dalton on "The Tessellated Pav-

ment of Umm Jerar" is illustrated from

photographs and sketches by Capt.

F. M. Drake, R. E. Roger Fry con-

tinues (Part VII) his articles on "Re-

cent Acquisitions for Public Collec-

tions," with accompanying reproduc-

tions of examples of Ingres and

Delacroix. Under the title "Anime"

F. M. Kelly contributes some illumi-

nating "Notes" on a variety of body

armor, of which the Montmorency suit

in the Earl of Pembroke's collection is

a good example. "Gothic Painting in

Sweden and Norway," by Aymer Val-

lance, deals with Andreas Lindblom's

important work on the subject and is

accompanied by excellent plates.

There is a letter of interest, signed

Frank Muller, regarding a replica in

the Widener collection of the "Satyr in

the House of the Peasant," recently

destroyed by fire at the Sackville

Gallery.

The Burlington may be obtained

from the American agent, James B.

Townsend, 15 E. 40 St., N. Y. City.

## A CURIOUS ART SEASON

To the best of our recollection we cannot recall an art season in Paris which was not pronounced by the intelligent dealers of that capital as "très calme." We have noticed, however, that while there may have been little show of activity in the galleries or rooms of the aforesaid dealers, the seasons—those of pre-war times—seemed to average fairly well as to results at their close.

While we must characterize the present art season in the United States, as far as the art trade is concerned, as "très calme," since the Christmastide at least, we still note certain evidences which should cheer even the most despondent dealer and which indicate that the collectors are not dead, even if some of them appear asleep, and that the future of the trade, when the lowering shadow of the income taxes shall have passed, is a rosy one.

Investments of hundreds of thousands are not made, as they have been this very week, in Whistler portraits and prints, by the wise and long-headed dealers and buyers who figured in these transactions, with any fear of future lower values, and the dispersal of the Moore porcelains for prices the former owner never dreamed of, also this week, is another indication of coming prosperity. The automobile, the theatre, furs for the ladies, and high priced food and wines, while they attract many Americans of wealth more than art, do not attract all to the exclusion of the gratification of a taste for artistic beauty.

It is indeed a curious art season, but only, as we said last week, a waiting one.

In the retirement from the art business, with which his name has been so honorably connected for thirty years in New York, and during which years he did yeoman's work in inculcating and fostering a love not only for the Oriental porcelains in which he chiefly dealt, but for the native art of his country, Mr. Thomas B. Clarke carries with him the esteem—nay, the affection—of a host of friends, both in and out of the art trade in America.

## OBITUARY

Jules Guiffrey

Jules Guiffrey, formerly Director of the famous Gobelins and father of M. Jean Guiffrey, so well known in the American art world from his long connection as Curator of paintings at the Boston Museum, and now Director of Paintings at the Louvre in Paris, died November 26 last in Paris and "Faire Part" letters have only recently been received by his many friends, and those of his son, here.

M. Guiffrey, who was aged 78, enjoyed a deserved art reputation in France and wrote over 700 books on art subjects, many of which will live, especially those on tapestries on which he was an authority. He was a member of the French Institute, and one of the forty "Immortals" of France. M. Guiffrey was related to a number of prominent old French families, among them some of the Nobility.

Eugene Wallace Paige

Eugene Wallace Paige died at his home in Pittsfield, Mass., Feb. 2 last, aged 66. He was born in Cabot, Vt., and was a patron of American artists. In his Pittsfield collection are examples of Francis Murphy, Blakelock, Carleton Wiggins, George H. McCord, George Inness and E. I. Couse.

Victor D. Hecht is painting a portrait of Mr. Henry Sterner at his Sherwood studio.

## THE STUART WASHINGTONS

An occasional correspondent writes the Boston "Transcript," in substance, as follows:

"The phenomenal success of the Clarke sale of early American portraits revives interest in the subject of portraits of the Father of His Country, the immortal chief of all Americans, George Washington. It has long been obvious that the Washingtons painted by Gilbert Stuart would become very valuable as the period of their production receded more and more into the past. But no one could have anticipated the sudden and astonishing advance, which can be best accounted for by the rise of patriotism and the pride of nationalism brought about by the war and its triumphant termination. Collectors and dealers, however, may well be on their guard, for it is quite evident that spurious old portraits of the great general are already in existence, and that the number will certainly increase.

## Genuine Stuart Washingtons

"Of the genuine portraits of Washington by Gilbert Stuart there are two kinds—those painted from life, and the others copied by Stuart from one of the three originals for which Washington sat, Stuart himself has left testimony to his own operations in these words: 'The only original I ever made of Washington, except the one I have (the Athenæum head, now in the Boston Museum), was the one ordered by Lord Lansdowne. I painted a third, but rubbed it out.' Now, these words of Stuart must be the basis for all authority in this matter. Rembrandt Peale has somewhat confused this statement of Stuart's by saying that the portrait which Stuart claimed to have rubbed out was really sold to Winstanly. Peale's statement must be doubted, however, partly because it was based on Winstanly's own say-so, and partly because Stuart was too shrewd to have let any of his original Washingtons go to such a creature as Winstanly, a wretched painter, who tried to trap Stuart into giving value to some execrable portraits of Washington which he himself had daubed.

## Artist's First Washington a Failure

"This rubbed-out head of Washington, the first effort of Stuart from life, was considered by Stuart a failure. The painter had been so embarrassed, so overwhelmed in the presence of the great subject, that the power of his brush fled, and when the sitting was over, the painter was disgusted. It is not difficult to understand, then, that Stuart, who had come back from Europe burning with the one desire of painting the great Revolutionary leader, should have endeavored, in the quiet of his own painting room, to paint on a fresh canvas the true vision of the man whose first sitting had left the painter baffled. If, in this way, the Gibbs-Channing picture was painted, as has been said, not from Washington, but from the first unsuccessful head done from life, it is not difficult to believe Stuart when he said that after the copy was made he destroyed the unsatisfactory original. Thus one sees that the Gibbs-Channing Washington is a genuine Stuart, but not a Stuart original painted from life.

"In his catalog for the Clarke collection, Mr. Dana H. Carroll made an error in stating that the Clarke head of Washington by Stuart was the Athenæum head. [We opine that Mr. Carroll meant to say the 'Athenæum' type of head.—Ed.] Mr. Carroll's error was a serious one. There is only one Athenæum head by Stuart of Washington, and it is now in the museum at Boston. It derived its title from being in the possession of the Boston Athenæum, and, I believe, is still owned by the Athenæum, and merely deposited in the museum. This is the head from which Stuart painted many of his copies, and so useful was it to him that he declined to part with it even to Mrs. Washington. It had the expression so much desired.

"If the story of Stuart painting the first full-length of Washington in a barn behind his house in Germantown is true—and Dunlap is authority for stating that Washington rode out to Germantown to sit to Stuart—this fact is a pretty good indication that Washington himself esteemed Stuart's genius and was interested in the portrait being made of him. It was while at work on the Lansdowne full-length that Stuart was induced by William Constable to paint that other fine full-length which descended to Mr. Pierrepont of Brooklyn, as well as the fine one now in the N. Y. Public Library collection painted by Stuart for Peter Jay Monroe. The latter is in a good state of preservation, and in its present public position is seen daily by many people.

"Some years ago a member of the N. Y. Historical Society lamented, in a talk before that body, 'the poverty of genius in our national art,' being led up to this peroration in an outburst of banter through recollection of the various Washingtons executed by Stuart. \* \* \*

Eugene Speicher, after spending more than a year painting at Woodstock, has returned to New York.

## THE OPEN FORUM

Reynolds First Academy President

Editor AMERICAN ART NEWS:

Dear Sir:

Will you permit me, a mere "workin'" woman, to call your attention to the error made in your editorial of Feb. 1, in which you expressed surprise at the seeming ignorance of history on the part of the officers of the Royal Academy in doubting the eligibility of John S. Sargent for president of that institution, since he is not British born. You state, as a fact, that an American, Benjamin West, was the first president of that organization. As a matter of fact, Sir Joshua Reynolds was the first president, West having refused the honor in favor of an Englishman. But on the death of Reynolds, when he was unanimously elected, he accepted and was, therefore, the second president.

Very sincerely,

L. Merrick.

N. Y., Feb. 5, 1919.

[We can only account for this manifest erroneous statement, which we ourselves recognized after the last issue of the ART NEWS was published, as an unaccountable lapse of memory.—Ed.]

## That Boston Growl Endorsed

Editor AMERICAN ART NEWS,

Dear Sir:

The communication anent the "Jury" system in general and the Pa. jury in particular in your last issue is refreshing to many of art's strugglers along the difficult highway. What Veritas says of the Academy's methods here is true and it is also true that a combined effort should be made to change these unnatural conditions. It is almost as difficult to have painters' work seen as it is to find a seat in a fashionable church!—that is, without the price! In Boston the case of the artist is even worse than it is in less cultured cities, for absolutely no annual exhibitions are given here to which the uninvited may send.

What is the Boston Art Museum doing with its magnificent new wing and its long list of annual subscribers that it can't offer the local artists a show once a year? As one painter was heard to say recently, "Why, its harder to show a new picture than it is to go to Heaven." The Guild of Boston Artists provides a place for its members to exhibit, but all the good painters in Boston are not of this organization. A society of "independents" is needed here even more than in N. Y., where some facilities for exhibiting pictures are to be had.

Yours truly,

A Friend of the Artists.

Boston, Mass., Feb. 5, 1919

## Also Endorses Boston "Growl"

Editor AMERICAN ART NEWS:

Dear Sir:

I was much pleased at the letter from Boston in your last issue, signed "Veritas," and wish to say that the writer has expressed the feelings of many a young painter in America, especially in regard to the P. A. A. I have never "sent" to the P. A. A., and only once to the "National" Academy, when I was a very young student and thought it "was the thing to do"—that all painters "sent" until they were "accepted," and then they became "artists." Therefore I have no personal feeling in this matter whatever. But these "art rings" are "rotten," they are the very height of autocracy, and ought not to exist to-day, in what we call a "Democratic country." The ball has been started rolling, let the young artists of America keep it going, by the "Independent Artists" method or any way they wish. Help "down the gang," and stamp out this autocracy in art.

"Young painter."

New York, Feb. 3, 1919.

## To Aid Serbian Children

The following letter from Mme. Vesnitch, wife of the Serbian Prime Minister to France and Belgium, and the charity for which it appeals is so worthy that we publish the letter and reproductions of the plaquettes spoken of, which can be had at the Serbian Relief Commission office, 170 Fifth Ave. for \$25, designed by Sziramai, as also medals for from \$1 to \$2.

"Dear Sir: Allow me to submit to your kind approval the 'Oeuvre pour sauver les Enfants Serbes,' for which your kind assistance would be very much appreciated. My fund is aiming to safeguard the young Serbian generation; to bring them material and moral help, both to those still in the invaded fatherland and those who have been, after terrible exodus, supported by France and the Allies. Their homes are ruined and their parents scattered; hunger and its horrors still add to moral distress inflicted on them by a hated, inhuman, barbarous invader who endeavors to convince them they are forsaken.

"Among the many charity funds which the present struggle for liberty has suggested, mine certainly appeals to your solicitude, and your sympathy will be the best protest against oppression and tyranny.

"I beg to remain, Dear Sir,

Yours very truly,

Blanche M. Vesnitch.

Paris, Dec. 15, 1917."

M. Marcel Rougeron, the restorer and "expert," sailed for France last Monday on a brief business trip.